

MusiC

In the Home

MUSIC

The Birthright of the Community

By J. MacB.

Something is wrong with Washington.

Something is lacking in Washington toward a realization of this birthright for her children.

What does Washington give toward obtaining this heritage?

How does she compare with other communities?

One reason put forth—which is begging the question—is that, as a city, Washington is neither flesh, nor fowl, nor good red herring.

But Washington, as a city, practically inhibits the growth of music in the community. She is negatively destructive of her own civic health and happiness.

Scarcely a musical enterprise starts in Washington but what the civic obstacles first dishearten and later often slay the endeavor.

What is the cause? Something is wrong somewhere.

Then what is wrong?

A letter to the Editor of The Times considers the case of the Community Opera Company, made up of people residing in the city, that played at a local theater here last week.

Artistically, the opera, "Faust," as

a production, by the Washington Opera Company, is a success that has amazed those who have followed the community opera movement during its short life. The performances of Gounod's "Faust" have proven the worth of the labor and dreams of Edward Albion, director of this movement in Washington for national opera for America, and fostered by the War Camp Community Service, now called the D. C. Community Service.

Financially, last week's venture into a professional week of community opera—as a product of the resources of the many artists who have given their time and talents to this great ideal—has fallen below the expectations of its ardent advocates.

Then what is wrong?

It is the same old cry of Washington.

LACK OF AN AUDITORIUM for the PEOPLE!

This brings up a point that is under dispute. It has brought criticism upon the D. C. Community Service.

"Faust" was given at a theater, with theater prices. The ticket benefits of this most valuable educational movement away from the people, whom it would most serve. It also placed the D. C. Community Service in a false position as a server of the community.

The ideal under which music at its best should be brought to the people—and particularly when it is produced by "the people"—is at a "popular" price. In the cities where the best symphonies have a student rate that brings these concerts to one and all. And "Faust" was only possible because professional singers in Washington gave their services to the cause.

What happened is this. Central High School, the one place where an auditorium exists for the community, was refused to the Washington Opera Company for the production of "Faust." The reasons were within the rights of the school board.

They found that an opera production necessitates so many accessories that the use of the school is not feasible. Then, too, the School Board refuses permission for the sale of tickets, even at a "community price."

Both of these reasons are doubtless within their rights. But—each of these reasons has been waived by the School Board, upon occasion.

The contention is that it is not a consistent serving of the community, by a civic utility.

Funds Must Be Raised.

Granting that an opera production would demoralize the school regime, the validity of such a reason cannot be questioned. But the inconsistency exists particularly in respect to price.

The Washington Oratorio Society may not charge for its annual rendition of "The Messiah." Yet funds are needed for its continuance, and the alternative is given of making mendicants of the directors on every occasion, with pleas for a volunteer offering. The director may not object, seriously, but always it seems to lower the dignity of the occasion, of this sacred choral service, and also it is not a fair distribution of benefits received and benefits returned. In other words, it makes for an unequal distribution of responsibility and appreciation.

Now only this week, the concert of the New York Symphony Orchestra, given at Central High School under the auspices of the Washington Society of the Fine Arts, advertised tickets at \$1. admission at 50 cents.

Again, opera is produced at Central High School by the Tech High School, bringing all the discomforts into the school that the community opera would. Also, these performances were given with tickets at prices, if I remember rightly, ranging from \$1.50 down.

Is the School Board serving the community consistently? Why not waive for all time this contention about price, and let the dignified plan of a small price keep away the mobs of the past and maintain the morale, the obligation, of those who attend? Existing conditions are preferential.

In the matter of performances in a theater, the theater has a minimum price for its winter rate, the performances must conform to the professional demands. That prevents the "popular" price that would bring it to all the people.

The Washington Opera Company is educational. More broadly educational than an imported musical event can be. It is a school of music, of expression, of painting and of discipline. As such and not on a commercial basis, does it exist. It has a small corps of "teachers." It is making Washington vitally musical in a new field.

Out of this grows artist opportunity, to be proven; chorus training, and one of its biggest points, an experienced, adequate orchestra.

The opera movement is still going forward. Its future should be guaranteed.

The lover of the beautiful in art wants to see this beauty put into the life and heart of the masses.

In this not a civic privilege, if not a duty? Then remove these stumbling blocks and let the good work go on unimpeded.

When will Washington bring her great birthright to the ENTIRE COMMUNITY?

"Poet of Sierras" and Cabin Here Are Inspiration to Composer



CABIN OF "POET OF THE SIERRAS," IN ROCK CREEK PARK

JOAQUIN MILLER

CHARLES WAKEFIELD CADMAN.

Famous Composer Finds Miller's Poems Inspire

He Places Excerpts From Famous Writer Before Each Movement of His Music and Feels Their Stimulating Effect.

By J. MacB.

The Joaquin Miller old log cabin, in Rock Creek Park, may bring memories linked with true American music to those who pass it these bright autumn days.

The American composer finds inspiration in poetry and in the vast realms of nature that speak to him, in music, of his native land.

Such music is truly national. The inspiration of the creative artist must seek its own affinity in thought and mood. Charles Wakefield Cadman is imbued with the vigor, breadth, and sunshine of his own and our own America. And just as with our own MacDowell, he has placed excerpts from the Joaquin Miller poem before each movement of his music.

On the theme of the Joaquin Miller poem "From Sea to Sea," Cadman wrote his sonata for the piano, in A major, Op. 68. The meaning of the sonata is given in the composer's own eloquent words, quoted from a letter he sent to a friend. He writes:

"One Big American." "I pride myself on the fact that this new work gets its inspiration (I hope there is that in it) from dear old Joaquin Miller, the one big American beside Walt Whitman who sings of his (and my) beloved West! The last movement typifies this mood as nearly as I, in my limited human manner, can make it do so. All the time I was working on it, I seemed to feel the spirit of American things and the blessed freedom of the out-of-doors which I have come to love so since leaving Pittsburgh in 1910. And with dear old Miller's 'From Sea to Sea,' a magnificent work, by the way, I just let myself in to the spirit of the whole thing."

"I tried to write a sonata which would be modern and yet contain classical outlines in the way of development."

CHINESE NOW LIKE MUSIC OF AMERICA

Christian Hymns Find Favor With Mongolians, Say Oriental Missionaries.

So potent has been the influence of Occidental music in the Far East, particularly the Christian hymn, that it is actually causing widespread changes in the music of the natives. This very definite announcement, based upon first-hand reports from American missionaries, has just been made by the Interchurch World Movement, whose national headquarters are in New York city.

According to the reports, the snaky notes of the average Chinese and Japanese orchestra are giving place to the strains of "Rock of Ages" and "Onward, Christian Soldiers," and even the raucous noises of the Mongolian street band are being subdued into more musical sounds. The missionaries also state that it is always easy to draw a crowd of Orientals with a baby organ, no matter how antagonistic the people may be toward the Christian faith.

The Interchurch World Movement calls attention also to the growing popularity of Occidental hymns in India. The recent coronation procession of a maharajah in that country marched to the stirring strains of American gospel hymns played by the potentate's brass band. Christian music is said to have reached its highest development in Burma, where Baptist converts among the natives have been trained for a century in vocal and instrumental work.

It has shown itself so important an evangelizing factor in the Orient, that a committee of prominent American women, headed by Miss Josephine Ramsey, a specialist in community music, is on its way for a six months' investigation of the question. Miss Ramsey and her commission will give special study to means of building up community choruses in the villages in India, China, and Japan, methods of training Oriental musicians and choir directors, and the translation of Christian hymns.

STATUE TO PADEREWSKI.

A statue of Paderewski is to be the central figure in a group monument being erected in Warsaw in celebration of the new independence of the Polish nation.

WOULD ESTABLISH ORCHESTRA IN D. C.

Endowed Organization Would Reflect Credit On City Says C. E. Russell.

To the Editor of THE TIMES:

Minneapolis, a city of about the size of Washington, maintains one of the greatest symphony orchestras in the world. When St. Paul was half as large as Washington it had a symphony orchestra led by a musician of international note.

When Seattle was much smaller than Washington it had an orchestra of great excellence led by Dr. Hadley. For years Dr. Parker led a famous orchestra in New Haven, one third the size of Washington. Denver, Duluth, Los Angeles and other cities, inland or far away, have sustained admirable organizations of this kind. Mr. Stowkowski used to lead in Cincinnati, so did Theodore Thomas.

Says the National Capital is not to be outdone by other cities no larger and far less advantaged. Those that intended the fine concert of Dr. Hammer's players last Friday must have perceived that there is in this city abundant material and material ship of which to form a notable band of players.

Nothing is lacking except to give to this able scholarly conductor some of the support he deserves. There was about one-third filled for a program excellently made and splendidly played.

Minneapolis was able to build its great orchestra through the liberal and patriotic assistance of its citizens. Surely Washington can do as well, and surely it should.

I think I can show any inquiring mind that merely as an investment a good symphony orchestra is remunerative for any city, and as an educational and cultural force, unequalled in the most practical ways. Chicago owes as much to Theodore Thomas as to any "empire builder" she ever harbored.

CHARLES EDWARD RUSSELL,
1025 Fifteenth Street N. W.

SAYS TEQUILLA HAS KICK LIKE WHISKEY

Caruso Likes Mexican "Lightning" Better Than Pulque Wine.

Caruso, writing of his experiences in Mexico, says:

"Twice I had a drive into the country, and once I wrapped myself up unrecognizably and taking a street car rode through the slums and caught glimpses of the native pulque 'joints,' where there were always Indian customers with their high broad brimmed hats and sketchy costumes. The 'saloons' all have high sounding names like 'The Dream of Love,' 'The Early Mornings of April' and one was better named, 'Las Emociones' (The Emotions). The car took us past these and many squalid dwellings on the outskirts of the city into the country, where it ran among broad meadows with grazing cattle. The rim of mountains glittered all around the horizon and one could see the two volcanoes whose names I could never learn to speak, always snow covered. Our destination on a certain drive was the Country Club, a spacious Spanish estate where golf, tennis and croquet may be played on the grounds."

"A procession of flower embowered gondolas was held, and here I tasted for the first time a drink like whiskey save that it was white, called 'Tequila.' I liked it better than pulque. Poetry came to me, the stranger were read at this party, for the Mexicans, like the Spaniards and Italians, have an easy music. Here also was presented me a diploma from the municipal administration of the city."

"Many gifts demand recognition from me of jewelry, linens, the celebrated 'Mexican drawn' linens, a silver cup, curious shells, and among them some volumes of Mexican histories, very old and curious, which I shall always treasure highly."

"As we drove back to the city from the club all the guests gathered on a flower sprinkled terrace, shouting with strident voice and gesturing with vigor their good-bys. The Mexicans are an effusive race, young and old expressing their emotions with perpetual bows, waving their hands and the wiggling of the fingers peculiar to the country."

"At a concert given by the municipality a gold medal was presented with a framed certificate, but while I felt recognition of the honor, the real pleasure for me came from two concerts arranged by the Mexican artists. The first was participated in by the lyric artists and the second introduced me to the old music of Mexico with the accompaniment of antique instruments and varied by dances. The latter are like the Spanish in character, but with peculiar differences or eccentricities."

"Unpleasant, several among them I shall cherish in memory as friends."

GERMAN MUSIC IS O. K'D BY PARISIANS

Patrons of Cafe in French Capital Vote in Favor of Wagner.

NEW YORK, Nov. 23.—The patrons of a fashionable Parisian restaurant were canvassed recently as to whether they objected to hearing German music played there, especially Wagner's compositions. By an overwhelming majority the guests voted for playing such music, according to a copyrighted dispatch from Paris to the World.

Many pointed out that it is France's privilege, as victor and in compensation for other losses, to take the liberty of "claiming any music composed or played by Germans." But some strongly objected to German music, and in one place there was a fight between a member of the cafe orchestra and a diner.

Recent attempts by a French military band to play German compositions in the Tuilleries gardens were drowned by the angry shouts. The authorities had to assure the people that such music would never be played again.

NEGRO MUSICIANS ORGANIZE

The National Association of Negro Musicians was recently organized to encourage art and composition of the colored race in this country. They have drawn their members and directors from all the States and propose to make this a very live society.

THANKSGIVING DAY AND MUSIC

Thanksgiving, the autumn festival, celebrates the harvest. Two elements enter into its music: the one, rollicking rejoicing; the other, thoughtful religious gratitude.

As a result two contrasting types of music are available: The romping, vigorous harvest home song, and the quiet psalm of thanksgiving. The first is typified by the following words set to a simple refrain:

HARVEST HOME.
(Jasper-Richter).
Wake, viol and flute:
Gay horn, be not mute.
The harvest is over;
The grain and the clover,
Ripe fruit from the tree,
All garnered have we.

MUSIC FOR HARVEST AND THANKSGIVING CELEBRATION.
"Harvest Cantata," by Garrett.
"The Harvest Is Ripe," by Schaeffer.
"Rainbow of Peace," Thomas Adams.

"Story of Ruth," with settings by Gail, Damrosch, Cowen, and George Schumann.
"The Voyage of the Mayflower," Woodman.

"Song of the Pilgrims," Emmeline Brook.
From "Festivals and Plays in Schools and Elsewhere," By Percival Chubb and associates. Music Section by P. W. Dykema. Harper & Bros.

THIS SUNNY TUNE HAS 'EM WHISTLING

When an audience goes home whistling a tune that clings to the memory, it is a sign of a real "tune appeal." Just such a tune is "I Want to Spread a Little Sunshine," that a being sung in "My Lady Friends" at the Belasco this week by Clifton Crawford.

Perhaps there isn't any reason why a "tune" appeals, and this one is in the midst of comedy—just a bit of music in an episode around a piano—but it does show what music means and how it lingers after the lights are out and the story, perhaps, forged. "When Love Is Young in Springtime," the song out of "Brown of Harvard," was just such a song, and this new "Sunshine" song promises to rival it.

ITALY ENCOURAGES ARTISTS.

Italian cities have a fine habit of offering prizes for the encouragement of young Italian composers. The city of Bologna recently offered the Salsani prize for 1921, of 10,000 lire for the composition of an opera. Milan, also, in honor of her fiftieth anniversary of her Civic Popular School of Song is offering two prizes, one of 2,500 and the other of 1,000 lire, for a composition of three or four solo voices.

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